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cooperation, even subordination, to the Triumvirs, "but that he still felt that Cicero had a peculiar province in the state" (71). By 51 Atticus, like Cicero, had come definitely to regard Caesar as dangerous, and now advised Cicero to withdraw from his connection with Caesar. Atticus had not at first shared Cicero's enthusiasm for Pompey, but we now find him among Pompey's partisans. When the conflict between Caesar and the Senate began, the character of Atticus's advice to Cicero can be inferred from Cicero's letters of December, 50 B. C. 'I really disapprove of opposing Caesar, but my vote shall go with Pompey' (7.6.2), and, a few days later, 'I vote with Gnaeus Pompey, that is with Titus Pomponius' (7.7.7). Atticus clung to the belief that peace with honor could be made between the Optimates and Caesar, but he never wavered in his view that, should peace prove impossible, it was Cicero's duty finally to leave Italy and take his place by the side of Pompey if the latter 'made a stand somewhere' (9.10.7). In 49 Atticus himself, while in Rome, "accommodated himself to the Caesarian régime" (88), but apparently without servility. He took up Cicero's cause with the Caesarians, but was not in a position directly to ask favors from Caesar. He protested against Cicero's retirement from the Forum after Tullia's death, and urged him at least to write political articles. In 44 Atticus joined the group of those who openly rejoiced at the assassination of Caesar, and did what he could to rally a party around Brutus. He distrusted Octavian and warned Cicero against him. It was apparently Atticus who gave Cicero the signal for the publication of the Second Phillipic—Cicero's definite declaration of war against Antony. For the remainder of the life of Atticus we are dependent mainly upon the biography of Nepos. How, after the part he had played, he escaped in the proscriptions of the Second Triumvirate is, to the present writer at least, something of a mystery. Apparently he had by his manifold services to his contemporaries garnered so rich a harvest of golden opinions that the Triumvirs thought it wise to spare him. Dr. Byrne thus sums up his influence on Cicero (101-102):

The greatest value of his counsel lay in its constant moral stimulus. If he could not advise great action, he could advise great renunciations. Whether he could have steeled himself to recommending martyrdom if he had thought cause and occasion worthy it is not possible to say; he certainly did not want Cicero to suffer martyrdom for the sake of Pompey, nor Brutus at the hands of Antony. But there was in him strength to advise Cicero to put aside proffered advancement for the sake of principle, to insist on work in smaller spheres when he had thus closed to himself the great avenues to prosperity and honors, and through years of such work to supply him with patience, courage and a sense of accomplishment.

In this work the author has effected a synthesis of facts already familiar—always a service in a study so divided among specialists as that of Roman antiquity—and she has contributed many valuable ideas and observations of her own. Her exploitation of the source material seems thorough. Among the modern

authorities cited one misses a few familiar titles (Forssyth's biography of Cicero for instance), but it may be assumed that this is because Dr. Byrne did not regard these works as contributing anything of special value to her study of Atticus.

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Alt Kreta: Kunst und Kunstgewerbe in Ägaischen Kulturkreise. By Helmuth Th. Bossert. Berlin: Wasmuth (1921). Pp. 66. 272 Illustrations.

This beautiful and elaborately illustrated work has just reached this country and is doubtless destined—on account of its relatively low price no less than of its merits—to enjoy widespread popularity. It should, in particular, be of preeminent service to teachers of courses in Aegean civilization.

The introductory portion presupposes a somewhat detailed knowledge on the part of the reader of the main facts attending the life and activities of the Creto-Mycenaean peoples, and consists of a series of essays on Aegean subjects written in a strikingly brilliant and racy style (one finds it hard to believe that, after all, Herr Bossert is not of Gallic origin!). The author discusses such topics as the relation of Aegean art to Etruscan, Babylonian, Egyptian, and Hittite, Aegean religion as manifested in the artistic remains, Does the oriental or the occidental element predominate in early Crete and the Islands?, What is the position of the female in the Aegean religion and State? Then, after the introduction of a chronological table—which is, however, scarcely up to date in its nomenclature—a section of the book is devoted to the presentation of a valuable list of sources of information regarding Crete and her peoples, derived from Egyptian, Babylonian, and Biblical originals.

The illustrations, which cover more than two hundred consecutive pages, are of uniform style and are uncolored. They comprise the entire field, and include topographical plans, architecture, painting, sculpture in relief and in the round, pottery, sword-blades, gold ornaments, and seals. There appear also some examples of Cretan script, including the Phaistos Disk, and a series of monuments from Egypt which are of Cretan origin or bear strong indications of Cretan influence. The arrangement of this illustrative material is far in advance of that of the ordinary handbook and cannot be too highly commended. A preceding section of the text (though, somewhat curiously, not immediately preceding) furnishes such details as the provenance of each work of art shown, its present location, and, generally, a statement of its original publication.

The book is not altogether free from inconsistencies and small errors, particularly in its references to English publications; notwithstanding, it is undoubtedly the best work of its size on this subject that has yet appeared.

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